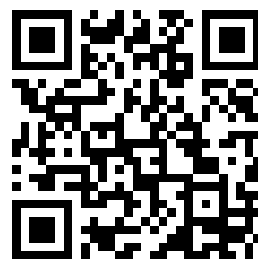


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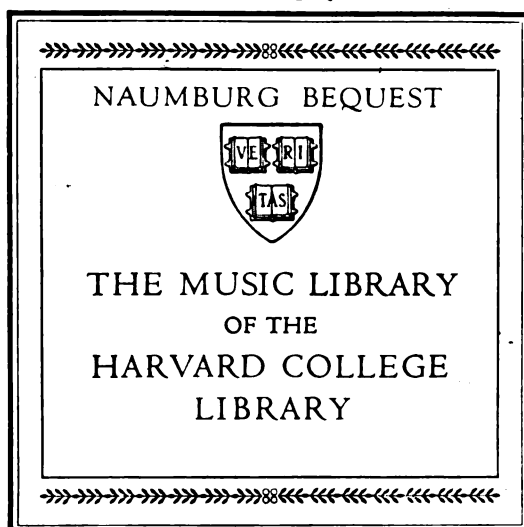
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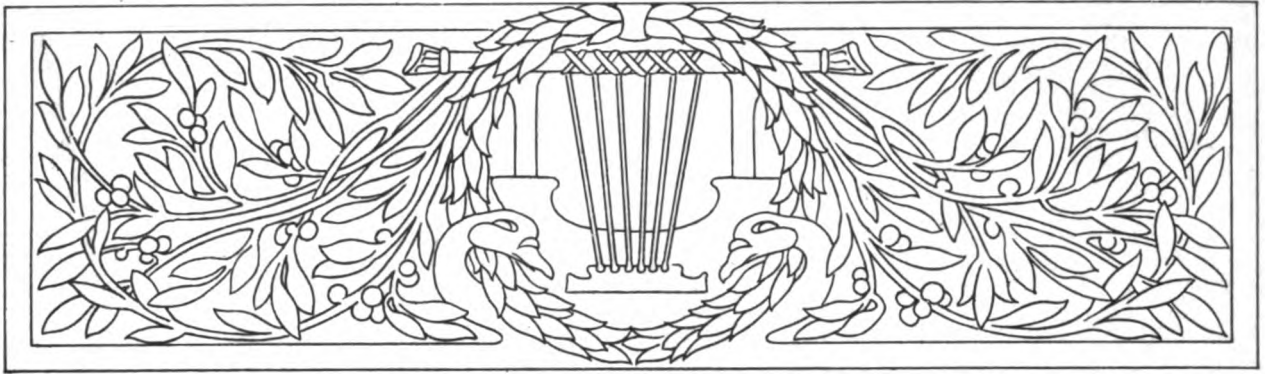
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H

**W. A. MOZART**  
**GROSSE MESSE**

**C MOLL \* C MINOR \* UT MINEUR**

**WERK 427**

**NACH MOZARTSCHEN VORLAGEN VERVOLLSTÄNDIGT**

**VON**

**ALOIS SCHMITT**



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## Vorwort.

Ein seltsames Verhängnis ist es gewesen, dass Mozart seine beiden bedeutendsten Werke kirchlicher Gattung, die »Grosse C-moll-Messe« und das »Requiem«, nicht beenden sollte! Bei Letzterem nahm der Tod ihm die Feder aus der Hand, erstere blieb unvollendet durch die Verkettung ungünstiger Umstände. Ihre Entstehung verdankt sie einem Versprechen, welches er seinem Vater gegeben, eine grosse Messe schreiben und sie in Salzburg aufführen zu wollen, wenn er Constanze als seine Gattin dahin bringen werde. Dass es ihm damit Ernst war, geht aus folgender Briefstelle vom 4. Januar 1783 hervor: »Wegen der Messe hat es ganz seine Richtigkeit, es ist mir nicht ohne Vorsatz aus der Feder geflossen, ich habe es in meinen Herzen wirklich versprochen.« Es ergibt sich hieraus, dass die C-moll-Messe das erste grosse Werk war, welches Mozart nach seiner Verheirathung (4. August 1782) schrieb. In welcher Stimmung er an die Arbeit ging, zeigt folgende, ebenfalls an den Vater gerichtete Briefstelle vom 17. August 1782: »Ich habe letzthin vergessen, Ihnen zu schreiben, dass wir (Mozart und Constanze) allzeit mitsammen sowohl in die heilige Messe, als zum Beichten und Communiciren gegangen sind und ich habe gefunden, dass ich niemals so kräftig gebetet, so andächtig gebeichtet und communicirt hätte, als an ihrer Seite und so ging es auch ihr.« O. Jahns Annahme, es handle sich bei dieser Messe im wesentlichen »um eine nur zum Studium unternommene Arbeit«, wird durch den Inhalt dieser Briefe widerlegt. Durch die allsonntäglichen Aufführungen beim Baron van Swieten trat Mozart den Meistern J. S. Bach und Händel näher. Von Ersterem bearbeitete er für Streichinstrumente 5 Fugen, von Letzterem instrumentirte er mehrere Oratorien im Auftrage van Swietens. Der Einfluss norddeutscher, protestantischer Kunst ist daher in dieser Messe unverkennbar. Das Credo und Sanctus gemahnt an Händel und im Gloria (1. Satz) ist sogar eine Reminiscenz (Note für Note) aus dem Hallelujah des Messias! Das Quartett »Benedictus« athmet Bachschen Geist. Die herbe Süssigkeit, die meisterhafte Polyphonie dieses Stückes verleihen ihm ein ganz eigenartiges Gepräge und stempeln es zu einem Unikum in der Mozarlitteratur. Um so merkwürdiger ist die Assimilirungsfähigkeit Mozarts, als er, während er sich dem Ernste und strengen Styl eines Werkes wie die C-moll-Messe hingab, zu gleicher Zeit im lebhaftesten Verkehr mit der italienischen Opera buffa stand, für die er zahlreiche charakteristische Stücke

schrrieb, ohne seine Eigenart im geringsten preiszugeben. — Das junge Ehepaar traf im Juli 1783 in Salzburg ein, von der Messe war aber nur das Kyrie, Gloria, Sanctus und Benedictus fertig, das Credo nur theilweise, das Agnus noch gar nicht komponirt. — Am 25. August desselben Jahres fand die erste Aufführung statt und zwar in der St. Peterskirche zu Salzburg (nicht zu Wien, wie in der Vorrede zu Andrés Klavier-Auszug bemerkt ist). Hiernach ruhte das Werk über 100 Jahre, d. h. bis zum 8. April 1901, an welchem Tage dasselbe in der Martin Lutherkirche zu Dresden seine Auferstehung feierte. — Es ist nicht anzunehmen, dass Mozart bei der Salzburger Aufführung sich mit einem Fragment begnügt haben sollte. Wahrscheinlich wird er, wie auch O. Jahn meint, das Fehlende durch Stücke aus früheren Messen (er hatte deren 16 geschrieben) ergänzt haben. Welche Stücke dies gewesen sein mögen, konnte leider, trotz vielfacher Bemühung nicht ermittelt werden. Nissens Behauptung, Mozart habe die Messe in Salzburg fertig komponirt, hat sich als ein Irrthum erwiesen.

Nach Wien zurückgekehrt, war der Meister zunächst durch Unterrichtgeben und Arbeiten zu seinen zahlreichen Akademien übermässig beschäftigt. Zur Komposition von Kirchenwerken bot sich ihm keine Gelegenheit. Zu Anfang 1785 trat jedoch ein Umstand ein, der für die C-moll-Messe verhängnisvoll werden sollte. Aufgefordert, in wenig Wochen ein italienisches Oratorium zu schreiben, welches zur Fastenzeit im Burgtheater zu wohlthätigem Zwecke aufgeführt werden sollte, übernahm der allzeit zuvorkommende Meister diesen Auftrag. Doch ausser Stande, in der gegebenen Zeit ein so umfangreiches Werk neu zu komponiren, griff er zu seiner Messe und verwendete die grössere Hälfte davon für das Oratorium. Es wurde wohl oder übel ein italienischer Kantatentext untergelegt, 2 neue Arien hinzukomponirt nebst einer dreistimmigen Cadenz zur Schlussfuge des Gloria, und so wurde das Gelegenheits-, richtiger Verlegenheits-Oratorium: »Davidde penitente« fertig und am 13. und 17. März 1785 aufgeführt und später veröffentlicht. Das Schicksal der Messe war damit besiegelt. Sie blieb verschollen trotz des von André 1840 veröffentlichten Fragments und der von Breitkopf & Härtel herausgegebenen Partitur in der Gesamtausgabe von Mozarts Werken.

Das fertige Sanctus und Benedictus, das in dem Oratorium keine Verwendung gefunden, sowie die beiden unfertigen Credosätze, blieben un-



beachtet. Mozart hat in keinem seiner Werke, das Requiem ausgenommen, den erhabenen Ernst und die tief religiöse Weihe seiner grossen C-moll-Messe wieder erreicht, geschweige denn überboten. Die fast durchgängig strenge Schreibart, die Anwendung 5- und 8stimmigen Chorsatzes, die breite Anlage der einzelnen Stücke, sowie die Behandlung des Orchesters, erheben sie himmelhoch über alle seine früheren Werke dieser Gattung und rücken sie auch äusserlich in die Nachbarschaft der grossen Messen von J. S. Bach und Beethoven.

Aus dieser Überzeugung entsprang der Wunsch, das erhabene Werk in seiner wahren Bedeutung wieder herzustellen. Dazu war zweierlei erforderlich: die Wiedereinsetzung des Originaltextes und der Rahmen einer vollständigen Messenaufführung, und so trat die Frage an uns heran, ob das, was s. Z. zur Ergänzung des Requiems in verhältnissmässig weit ausgedehnterem Maasse geschehen ist, in vorliegendem Falle nicht auch möglich wäre. Nach reiflicher Erwägung durfte diese Frage bejaht werden. Die instrumentale Ausarbeitung der von Mozart in vollständigem Entwurfe hinterlassenen Sätze wurde vom Unterzeichneten vollendet, die fehlenden Theile des Credo durch andere Mozartsche Kirchen-Stücke ergänzt und dem Ganzen eingefügt — die hierbei in Frage kommenden Werknummern (nach Köchel) sind im Inhaltsverzeichnis des Klavier-Auszugs bzw. der Partitur mitgetheilt — sowie zum Agnus Dei, nach dem Vorgang des Requiems, das Anfangsstück der

Messe, das Kyrie benutzt. Es liegt somit die Partitur einer vollständigen Messe vor.

Dem Mozartverein zu Dresden und seinem idealgesinnten Vorstände gebührt das Verdienst, die erste Aufführung derselben geplant und durchgeführt zu haben. In Sonderheit sei dem begeisterten und in der Mozartlitteratur selten bewanderten Vorstandsmitgliede Herrn Ingenieur Ernst Lewicki auch an dieser Stelle nochmals aufrichtiger Dank gesagt, denn ohne seine Anregung und nimmermüde Beihilfe bei Auswahl der Ergänzungsnummern wäre die schwierige Arbeit weder begonnen noch beendet worden.

Die beiden von dem genannten Vereine am 3. und 5. April 1901 unter Mitwirkung des Römhildschen Kirchenchors der Martin Luther-Gemeinde sowie der Solisten: Frau Hofkapellmeister Schmitt-Csányi, Frä. Th. Rothauser v. d. K. Hofoper i. Berlin, des noch in letzter Stunde eingetretenen Konzertsängers Hrn. Willy Schmidt aus Frankfurt a. M. und des Hrn. E. Franck (Dresden) veranstalteten Aufführungen haben bewiesen, dass das Werk in der vorliegenden neuen Gestalt der Einheitlichkeit nicht entbehrt, welche als eine der Grundbedingungen eines jeden Kunstwerks zu gelten hat. So möge denn Mozarts C-moll-Messe von Dresden aus ihren Weg durch die ganze Welt nehmen, zur Ehre ihres Schöpfers, zur Freude und Erhebung seiner Freunde und Bewunderer!

Dresden, im Mai 1901.

**Alois Schmitt**, Hofkapellmeister a. D.,  
s. Z. Dirigent des Mozartvereins zu Dresden.

# Grosse Messe in C moll

von

W. A. MOZART.

(Werk 427.)

## Nº 1. Kyrie.

Andante moderato.  $\text{♩} = 72$

Nach Mozartschen Vorlagen  
vervollständigt  
von Alois Schmitt.

Pianoforte.

C H O R.

Sopran.

Alt.

Tenor.

Bass.

*f* TUTTI.

Ky - ri - e e -

*f* TUTTI.

Ky - ri -

4 Pos.

lei - son, e - lei - son. Ky - ri - e e -

e e - lei - son, e - lei - son.

*f* TUTTI.

Ky - ri - e e - lei - son.

*f* TUTTI.

Ky - ri - e e lei - son.

lei - son, e - lei - son, Ky - ri e - e -

Ky -

Ky -

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp) and 2/4 time. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one sharp (F#). The time signature is 2/4. The score consists of two measures. The first measure has a treble staff with a melody starting on G4, moving up to A4, B4, and then down to G4, F#4, E4, D4. The bass staff has a simple accompaniment starting on G3, moving up to A3, B3, and then down to G3, F#3, E3, D3. The second measure has a treble staff with a melody starting on C5, moving up to D5, E5, and then down to D5, C5, B4, A4. The bass staff has a simple accompaniment starting on C4, moving up to D4, E4, and then down to D4, C4, B3, A3.

lei - son, e lei - son, e lei - son, e lei - son, e lei - son, e lei -

ri - e e lei - son, e lei -

lei - son, e lei -

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/4. The music features a melody with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score is presented in a clear, legible format with standard musical notation.

son, e - lei - - - son, e - lei - - - son, e -

son, e - lei - - son. Ky - ri, e,

Ky - - - ri - e e -

Ky - - ri - e - e - lei - son, e - lei - son, e -

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The score consists of two systems. The first system shows the vocal melody and piano accompaniment. The second system shows the vocal melody and piano accompaniment, with a section labeled "A" indicating a repeat or a specific section of the song. The piano part features a prominent bass line with a walking bass pattern.





lei - son, e lei - son, e lei -  
 Ky - ri - e e lei - son, Ky - ri - e e -  
 lei - son, e lei - son, e lei - son, e -  
 lei - son, e lei - son, e lei - son, e lei - son, e lei - son,



son, e lei - son, Ky - ri - e e -  
 lei - son, Ky - ri - e e -  
 lei - son, e lei - son, Ky - ri - e e -  
 e lei - son, e lei - son, Ky - ri - e



lei - son. Ky - ri -  
 lei - son. Ky - ri -  
 lei - son. Ky - ri -  
 e lei - son. Ky - ri -

4 *mf*

e - lei - son, e - lei - son, e - lei - son, e -

e - lei - son, e - lei - son, e - lei - son, e -

e - lei - son, e - lei - son, e - lei - son, e -

e - lei - son, e - lei - son, e - lei - son, e -

71

lei - son.

son.

son.

le - i - son.

Ob. Fag.

VI.

**B** SOLO. Sopran.

Chri - ste e - lei - son, e lei - son,

TUTTI. Sopr. *p*

Alt. Chri -

TUTTI. *p*

TUTTI. *p*

e - lei -

e - lei -

**B**

*p*

Chri - - - ste, Chri - ste - e - lei - - -

ste,

son,

son,

son, e - lei - - -

*p* Chri - - - ste, Chri - ste

*p* Chri - - - ste

*p* Chri - - - ste

*cresc.* son, e - lei - son, e - lei - son, e - lei - son.

*cresc.* e - lei - son, e - lei - son, e - lei - son.

*cresc.* e - lei - son, e - lei - son, e - lei - son.

*cresc.* e - lei - son, e - lei - son, e - lei - son.

*cresc.*



## SOLO. Sopran.

Chri - - - ste, Chri-ste e - lei - - son,

This system features a vocal line for the Soprano and a piano accompaniment. The vocal line begins with a fermata on the word 'ste,' followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Chri - ste, Chri - - ste e - lei - - son, e - -

The vocal line continues with a melodic phrase starting on 'Chri - ste,' followed by a longer phrase. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

lei - son, e - - - lei - son, e - - - lei - - -

The vocal line continues with a melodic phrase starting on 'lei - son,' followed by a longer phrase. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

son, Alt. e - lei son, e - lei son, Chri-ste e -

Chri - - ste e - lei son.

e - lei - - son.

e - lei - - son.

This system introduces multiple vocal parts: Alt. (Alto), Tenor, and Bass, along with the Soprano. The Soprano part continues with a melodic phrase. The other parts enter with sustained notes. The piano accompaniment continues with a steady eighth-note bass line and a more active right hand.

**SOLO Sopran.**

lei -

*esun*

**TUTTI. Sopran.**

son. Ky - ri - e e - lei - son, Ky -

- ri - e e - lei - son, e lei - son, e -

**TUTTI.**

**TUTTI.** e - lei - son, e - lei - son,

Ky - ri - e e -

lei - son, e - lei - son, e - lei - son, e -

Ky - ri - e, Ky - ri - e, Ky - ri - e

lei - son, Ky - ri - e e - lei - son, e -

TUTTI.

Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son,

*tr*

lei - son, e - lei - son, e - lei - son, e - lei - son,

lei - son, Ky - ri - e e - lei - son, e -

lei - son, e - lei - son, e - lei - son, e - lei - son, e -

e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son,

- son, Ky - ri - e e - lei - son.

lei - son, Ky - ri - e e - lei - son.

lei - son, e - lei - son.

e - lei - son, Ky - ri - e e - lei - son.

**D** *p* *sempre*

Ky - ri - e e - lei - son, e - lei - son, e -

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

**D** *p*

Ky - ri - e e - lei - son,

**C**

lei - son, e - lei - son, e - lei - son,

Ky - ri - e e - lei - son,

son, Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

*p*

*p* e - le - i - son.

*p* e - le - i - son.

*p* e - le - i - son.

*p* e - le - i - son.

*pp*



## Nº 2. Gloria.

Allegro vivace.

TUTTI.  $\text{♩} = 124$ 

Sopran.

Alt.

Tenor.

Bass.

C H O R.

Glo -

- ri - a

Glo -

- ri - a

Glo -

- ri - a

in ex - cel -

Glo -

- ri - a

in ex - cel -

Allegro vivace.

Pianoforte.

in ex - cel -

in ex - cel -

- sis, in ex - cel -

- sis,

in - ex - cel -

- sis, in ex - cel -

- sis,

- sis,

Glo

- ri.a in ex -

- sis,

Glo

- ri.a in ex -

- sis,

De-o, Glo - ria in ex - celsis, Glo - ria in ex -  
 celsis, Glo - ria in ex - celsis, Glo -  
 celsis, Glo - ria in ex - celsis, in ex -  
 in ex - cel - sis De-o,

celsis, in ex - celsis, in ex - celsis, in ex - cel - sis  
 - ria in ex - celsis, in ex - celsis, in ex - cel - sis,  
 celsis, in ex - celsis, in ex - cel - sis,  
 Glo - ria in ex - celsis, in ex - celsis, in ex - cel -

**A.**  
 De - o, in ex - cel - sis  
 in ex - cel - sis De-o, in ex - cel - sis  
 in ex - cel - sis De-o, in ex -  
 sis, in ex - cel - sis De-o, in ex -  
**A.**



- sis De-o, in excel-sis, in ex-cel-sis, in excel-sis,  
 - sis De-o, in excel-sis, in ex-cel-sis, in excel-sis,  
 cel - sis De-o, in excel-sis, in ex-cel-sis, in excel-sis,  
 cel - sis De - o, in excel-sis, in ex-cel-sis, in excel-sis,

et in ter - ra, in ter - ra pax ho - mi - nibus  
 et in ter - ra, in ter - ra pax ho - mi - nibus  
 et in ter - ra pax ho - mi - nibus  
 et in ter - ra pax ho - mi - nibus

bo - nae vo -  
 bo - nae  
 bo -

30

lun - ta - nae vo - lun - ta - bo - nae vo - lun -

32

**B** *f*

tis. Glo - ri.a in ex - cel - sis, in excel - sis, in ex - tis. Glo - ri.a in excel - sis, in ex - cel - sis, in excel - sis, in ex - ta - tis. Glo - ri.a in ex -

35

celsis, in ex - cel - sis De - celsis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex -



nae vo lun

bo nae vo

bo nae

bo

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The lyrics are 'nae vo lun' on the first staff, 'bo nae vo' on the second, 'bo nae' on the third, and 'bo' on the fourth. The piano accompaniment is in the bottom staff, featuring a rhythmic pattern of eighth and sixteenth notes.

ta tis.

lun ta tis.

vo lun ta tis.

nae vo lun ta tis.

The second system of the musical score continues the vocal and piano parts. The lyrics are 'ta tis.' on the first staff, 'lun ta tis.' on the second, 'vo lun ta tis.' on the third, and 'nae vo lun ta tis.' on the fourth. The piano accompaniment continues with the same rhythmic pattern, ending with a *p* (piano) dynamic marking.

*pp*

The third system of the musical score shows the piano accompaniment continuing. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The system ends with a *pp* (pianissimo) dynamic marking.

"B"

## Nº 3. Laudamus te.

Allegro aperto.  $\text{♩} = 126$ 

Pianoforte.

The piano accompaniment consists of five systems of two staves each (treble and bass clef). The music is in 2/4 time with a key signature of one flat (B-flat). The first system begins with a piano (*p*) dynamic in the right hand and a bass line in the left hand. The second system features a piano (*p*) dynamic in the right hand and a bass line. The third system includes trills (*tr*) in the right hand and a bass line. The fourth system continues the piano (*p*) dynamic in the right hand and a bass line. The fifth system features a piano (*p*) dynamic in the right hand and a bass line.

A Mezzo-Sopran.  
SOLO.

The vocal and piano accompaniment consists of five systems. The first system shows the vocal line with the lyrics "Lau - da - - - mus te, -" and "be - - ne -". The piano accompaniment is in the same key and time signature. The second system continues the vocal line with the lyrics "di - - ci - mus te, -" and "be - - ne - di - - ci - mus". The piano accompaniment continues with various dynamics including piano (*p*) and forte (*f*).



B

te, a - - - do -

ra - - mus te, glo - ri - fi - ca - mus te - - - glo - ri - fi -

ca -

- mus NB.

NB. Bei Kürzung bleiben die folgenden 9 Takte bis  $\frac{3}{4}$  weg.  
V. A. 1967.



**C**

te, glo-ri-fi-ca - mus

*tr* *cresc.*

**\***

te.

*tr* *cresc.*

**D**

Lau-da-mus Ob.

te, a-do-ra-mus te, Be-ne-di-cimus

te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, lau - damus

te, a - do - ra - mus te.

Lau - da -

- mus te, be - ne -

di - ci - mus te, be - ne - di - ci - mus

F

te, a - - - do -

ra - mus te, glo - ri - fi - ca -

mus te,

NB. Bei Kürzung bleiben die folgenden 12 Takte bis ♯ weg.  
V. A. 1967.

mus te, glo - ri - fi -

ca - - - - - mus

*p*

*cresc.*

te.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The music consists of three measures. The first measure shows the voice entering with a half note, followed by a series of eighth notes. The piano accompaniment provides a steady bass line with chords. The second measure continues the vocal melody with a half note and eighth notes, while the piano accompaniment features a more active bass line with eighth notes. The third measure concludes the phrase with a half note and a final chord, marked with a double bar line.

## Nº4. Gratias.

Adagio.  $\text{♩} = 63$ 

Sopran I.

Gra - ti-as, gra - ti-as a-gimusti -

Sopran II.

Gra - ti-as a - gimus

Alt.

Gra - ti-as a - gimus

Tenor.

Gra - ti-as a - gimus

Bass.

Gra - ti-as a - gimus

Adagio.  $\text{♩}$ 

Pianoforte.

- bi pro - pter ma - gnam, ma - gnam  
 ti - bi pro - pter ma - gnam, ma - gnam  
 ti - bi pro - pter ma - gnam, ma - gnam  
 ti - bi pro - pter ma - gnam, ma - gnam  
 ti - bi pro - pter, pro - pter ma - gnam, ma - gnam

glo - ri - am tu - - - am, gra - - - ti -

glo - ri - am tu - - - am, gra - - - ti -

glo - ri - am tu - - - am, gra - - - ti -

glo - ri - am tu - - - am, gra - - - ti -

glo - ri - am tu - - - am, gra - - - ti -

*p*

as a - - - gi - mus pro - - - pter ma - gnam

as a - - - gi - mus

as a - - - gi - mus pro - - - pter ma - gnam

as a - - - gi - mus pro - - - pter ma - gnam

as a - - - gi - mus pro - - - pter ma - gnam

*f*



glo - riam, pro - - - pter ma - gnam glo - ri - am tu - - -  
pro - - - pter ma - gnam glo - ri - am tu - - -  
glo - riam, pro - - - pter ma - gnam glo - ri - am tu - - -  
glo - riam, pro - - - pter ma - gnam glo - ri - am tu - - -  
glo - riam, pro - - - pter ma - gnam glo - ri - am tu - - -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics "glo - riam, pro - - - pter ma - gnam glo - ri - am tu - - -" repeated across all parts. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

am.  
am.  
am.  
am.  
am.

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics "am." repeated across all parts. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The system concludes with a piano (p) marking.

# Nº 5. Domine. (Duett.)

*Allegro moderato.*

**Pianoforte.**

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a forte (*f*) dynamic and includes a trill on the first measure. The bass clef part consists of a steady eighth-note accompaniment. The second system continues the piano part, starting with a piano (*p*) dynamic and featuring a trill on the first measure of the treble staff.

**Sopran.**

Do - mine De - us

The vocal system begins with a soprano line that has a trill on the first note. The piano accompaniment continues with a steady eighth-note pattern in the bass and a more active treble part. Dynamics include piano (*p*) and forte (*f*).

rex coe - le - stis,

rex coe - le - stis,

De - - -

This system contains the vocal line for 'rex coelestis' and the corresponding piano accompaniment. The piano part features a consistent eighth-note accompaniment in the bass and a treble part with various melodic lines.

us

pa - - - ter,

De - - us

pa - - ter.

The final system shows the vocal line for 'us pater, Deus pater' and the piano accompaniment. The piano part continues with its characteristic eighth-note accompaniment and melodic lines in both staves.

**A**

— o — mni — po — tens.

Mezzo-Sopran. *tr*

Do — mi — ne fi — li u — — ni — ge — ni — te

Je — su Chri — ste Do — — mi — ne De — us. **A** — — —

gnus De — — i fi — li — us, fi — li — us —

Do — mine fi — li u — ni — ge — ni — te

— pa — — tris, Do — mine De — — us rex coe —

**B**

Je - su, Je - - - su Chri - ste.

le - - stis De - - us pa - ter o - mnipotens.

Do - - mine De - us, Do - - mine De - us, A - - -

Do - - mine De - us, Do - - mine De - us, A - - -

*p*

gnus De - - - i - - - fi - li - us,

gnus De - - - i - - - fi - li - us,

fi - li - us pa - tris, A - gnus De - i

fi - li - us pa - tris, fi - li - us

fi - li - us pa - tris,

pa - tris,

fi - li - us, fi - li - us pa - tris,

- tris, fi - li - us pa - tris, A - gnus

fi - li - us pa - tris,

De - i fi - li - us pa - tris,





trīs, A

This system contains the first two staves of music. The vocal line (top staff) begins with a melodic phrase in G major, marked with a 'p' (piano) dynamic. The piano accompaniment (bottom staff) features a steady eighth-note bass line and chords in the right hand. The lyrics 'trīs, A' are written below the vocal staff.



trīs, fi - li - us, fi - li - us pa - trīs,  
- - - gnus De - i fi - li - us pa - trīs,

This system continues the musical piece. The vocal line has two staves. The lyrics 'trīs, fi - li - us, fi - li - us pa - trīs, - - - gnus De - i fi - li - us pa - trīs,' are written across both staves. The piano accompaniment continues with similar rhythmic patterns.



fi - li - us, fi - li - us pa - trīs  
fi - li - us, fi - li - us pa - trīs

This system features a vocal line with two staves and a piano accompaniment. The lyrics 'fi - li - us, fi - li - us pa - trīs' are repeated on both staves. The piano part includes a trill (tr) in the right hand and a forte (f) dynamic marking.



trīs.  
trīs.

This system concludes the page with a vocal line and piano accompaniment. The lyrics 'trīs.' are written on both vocal staves. The piano part features a forte (f) dynamic and a trill (tr) in the right hand.

## Nº 6. Qui tollis.

**Largo.**  $\text{♩} = 66$

**CHOR I.**

Sopran. *f* Qui tol -

Alt. *f* Qui

Tenor. *f* Qui

Bass. *f* Qui

**CHOR II.**

Sopran.

Alt.

Tenor.

Bass.

**Pianoforte.** *f*

**Largo.**

- lis pec - ca - ta mun - di,

tol - lis pec - ca - ta mun - di,

tol - lis pec - ca - ta mun - di,

tol - lis pec - ca - ta mun - di,

Qui tol - lis

Qui tol -

Qui tol -

Qui tol -

[illegible]

The image shows a musical score for a piece titled "Agnus Dei". The score is written for voice and piano. It consists of two systems of staves. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The second system also has four vocal staves and one piano accompaniment staff. The lyrics are in Latin: "tol - lis, qui tol - lis pec - ca - ta mun - di, pec - ca - ta, qui tol - lis pec - ca - ta mun - di, pec -". The music is in G major (one sharp) and 4/4 time. The piano part features arpeggiated chords and moving bass lines. At the bottom right, there is a "Digitized by Google" watermark. The number "V. A. 1867." is printed at the very bottom center.

re, mi - se - re.re no - bis, qui  
 mi - se - re.re no - bis,  
 mi - se - re.re no - bis,  
 mi - se - re.re no - bis,  
 mi - se - re - re, mi - se - re.re no - bis,  
 mi - se - re.re no - bis,  
 mi - se - re.re no - bis,  
 mi - se - re.re no - bis,  
 mi - se - re.re no - bis,



[illegible]



**B**

qui tol - lis pec - ca - ta mun -

qui tol - lis pec - ca - ta mun -

ta mun - di, pec - ca - ta mun -

di, pec - ca - ta mun -

qui tol - lis pec - ca - ta mun -

tol - lis pec - ca - ta mun -

ca - ta, qui tol - lis pec - ca - ta mun -

di, pec - ca - ta mun -

**B**

di. Su - sci-pe, su - scipe, su - scipe depre -

di. Su - sci-pe, su - scipe, su -

di. Su - sci-pe, su - scipe, su -

di. Su - sci-pe, su - scipe, su -

di. Su - sci-pe, su - scipe, su -

di. Su - sci-pe, su - scipe, su -

di. Su - sci-pe, su - scipe, su -

di. Su - sci-pe, su - scipe, su -

*pp*

ca - ti - o - nem no - stram, qui se - des

ca - ti - o - nem no - stram, qui se -

ca - ti - o - nem no - stram, qui se -

ca - ti - o - nem no - stram, qui se -

- scipe depre - ca - ti - onem no - stram,

- scipe depre - ca - ti - onem no - stram,

- scipe depre - ca - ti - onem no - stram,

suscipe depre - ca - ti - onem no - stram,

ad de - xte - ram pa - tris, qui se - des

des ad de - xte - ram pa - tris, qui se - des

des ad de - xte - ram pa - tris, qui se - des

des ad de - xte - ram pa - tris, qui se - des

qui se - des, qui se - des ad

qui se -

qui se - des, qui se -

qui se - des, qui se -

[illegible]



[illegible]

[illegible]



**Nº 7. Quoniam. (Terzett.)**

**Allegro.**

**Pianoforte.**

**Allegro.**

**Pianoforte.**

*f* *p*

**A Sopran.**

**Mezzo-Sopran.**

**Tenor.**

Quo - - ni-

Quo - - ni - am tu so - - - - - lus san - ctus,

**A Sopran.**  
 Quo - ni -  
**Mezzo-Sopran.**  
 Quo - ni - am tu so - lus san - ctus,  
**Tenor.**  
**A**  
*p*  
*p*

am tu so - - - - - lus Do - mi - nus, - tu -  
tu so - lus san - - - - - ctus, tu so - lus  
Quo - - ni - am tu

407

so - - - - - lus tu so - - - - - lus Do - minus,  
san - - - - - ctus, tu so - - - - - lus  
so - - - - - lus al - tis - - si - mus, tu so -

tu so - - - - - lus Do - mi - nus,  
san - ctus, tu so - - - - - lus san - - - - - ctus,  
- - - - - lus al - tis - - si - mus, quo - - - - - ni -

414

quo - - ni - am, quo - - ni - am tu so - lus san - -  
 quo - - ni - am tu so - - lus  
 am tu

419

ctus, tu so - -  
 sanctus, tu so - - lus, so - - lus san - -  
 so - - lus sanctus, Do - minus tu, tu so - lus al -

424

lus san - -  
 ctus, tu so - lus san - -  
 tis - si - mus, tu so - lus san - -

429

60

ctus,

ctus,

ctus,

*f*

435

P

tu so - lus Do - mi - nus, tu so - lus al -

tu so - lus Do - mi - nus, tu so - lus al -

tu so - lus Do - mi - nus, tu so - lus al -

*p* *p* *cresc.*

441

1

C

tis - si - mus.

tis - si - mus.

tis - si - mus.

C

447

7

452

43

Musical score for measures 447-452. The system includes three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts are mostly rests, with the Soprano staff ending on a whole note G4. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. A handwritten note "Not up" is written above the Alto staff. The word "Quo-" is written below the Soprano staff.

453

Musical score for measures 453-459. The system includes three vocal staves and a piano accompaniment. The lyrics are: "ni - am - tu so - lus san - ctus, tu so - lus san - ctus, quo - ni - am - tu so - lus san - ctus, tu so - lus". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The word "Quo" is written below the Soprano staff.

459

Musical score for measures 459-461. The system includes three vocal staves and a piano accompaniment. The lyrics are: "ni - am - tu so - lus san - ctus, quo - ni - am - tu so - lus san - ctus, quo - ni - am - tu so - lus". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The word "sanctus," is written below the Soprano staff.



465

Handwritten "D" above the first staff.

san

Handwritten "D" above the first staff of the piano accompaniment.

470

Handwritten "100" above the first staff.

ctus, tu so-lus san-ctus, tu so-lus

ctus, tu so-lus san-ctus, tu so-lus

ctus, tu so-lus

475

Handwritten "5" above the first staff.

san-ctus. Quo-ni-am tu so-lus, tu so-

san-ctus. Quo-ni-am tu so-lus,

ctus. Quo-ni-am tu so-lus,

*f* *p*

481

1

lus sanctus,

tu so - - - - - lus sanctus,

tu

482

118

tu so - - - - -

tu so - - - - -

so - - - - -

*E*

*p* *f* *p* *f* *p* *f* *p*

*pp* *fp* *fp*

49

7

497

lus san - - - ctus. Quo - - ni.

lus san - - - ctus. Quo - - ni am

lus san - - - ctus. Quo - - ni am,

*fp*

501

am tu so lus san -

tu so lus san -

quo - ni - am tu so - lus - san - ctus, Do - mi -

502

ctus, tu so lus san -

nus al - tis - si - mus, tu so lus san -

503

517 **F**

ctus, tu so - lus Do - mi - nus,

ctus, *mp* tu so - lus Do - mi - nus,

ctus, **F** tu so - lus Do - mi - nus,

tu so - lus al - tis - si - mus, al - tis - si -

tu so - lus al - tis - si - mus, al - tis - si -

tu so - lus al - tis - si - mus, al - tis - si -

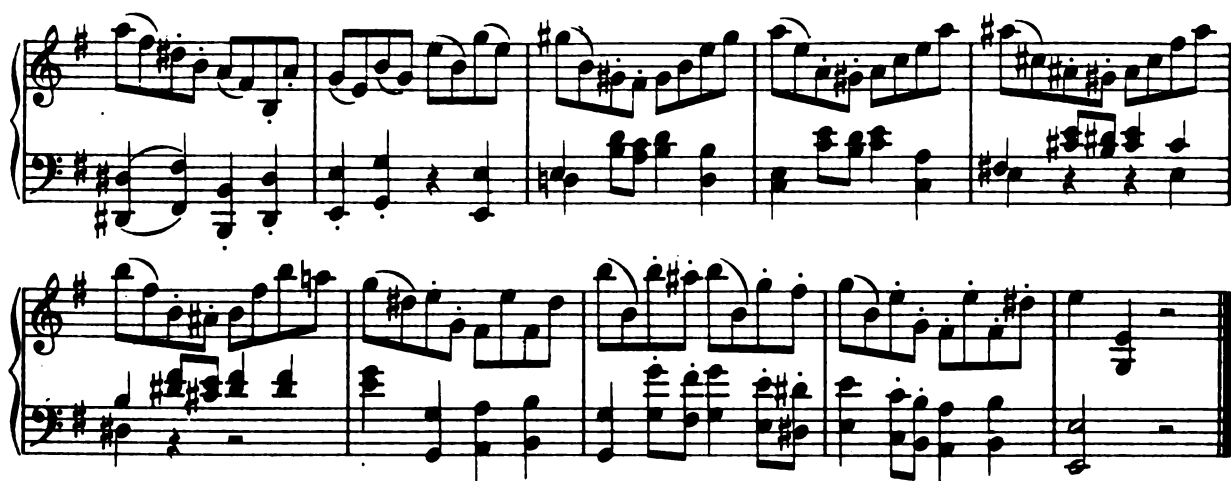
527

mus, al - tis - si - mus.

mus, al - tis - si - mus.

mus, al - tis - si - mus.





## Nº 8. Jesu Christe.

*Adagio.*

**Sopran.**  
Je - su, Je - su Chri - ste, Jesu Chri -

**Alt.**  
Je - su, Je - su Chri - ste, Jesu Chri -

**Tenor.**  
Je - su, Je - su Chri - ste, Je - su Chri -

**Bass.**  
Je - su, Je - su Chri - ste, Jesu Chri -

**Pianoforte.**  
*Adagio.*

ste, Je - su Chri - ste, Je - su Chri - ste.

ste, Je - su Chri - ste, Je - su Chri - ste.

ste, Je - su Chri - ste, Je - su Chri - ste.

ste, Je - su Chri - ste, Je - su Chri - ste.

The vocal section features four parts: Soprano, Alto, Tenor, and Bass. Each part has a line of music with lyrics. The tempo is marked 'Adagio.' The piano accompaniment is also marked 'Adagio.' and features a complex texture with many beamed sixteenth and thirty-second notes. The piece concludes with a final chord in the piano and a fermata on the vocal lines.



Allegro.  $\text{♩} = 78$ 

Cum sancto spiritu.

Cum san - cto spi - ri - tu in glo -

Allegro.

cto spi - ri - tu in glo -

ria De - i patris a - men,

Cum san - cto spi - ri - tu in glo -

a -



First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics include "cto spi - ri - tu in glo - ri - a De - i pa - tris a - men, a - men, a -". The piano part consists of flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.



Second system of the musical score. The vocal line continues with "ri - a De - i pa - tris a - men, a - men. Cum san -". The piano accompaniment maintains its rhythmic texture, with the right hand playing rapid sixteenth-note runs.



Third system of the musical score. The vocal line concludes with "men, a - men, a - men. Cum san - cto spi - ri - tu in". The piano accompaniment continues with similar sixteenth-note figures, providing a harmonic and rhythmic foundation for the vocal melody.

men, a -

spi - ri - tu in glo - ri - a De - i pa - tris

men. Cum

glo - ri - a De - i pa - tris.

**B**

a

san - cto spi - ri -

a

men, a - men, a -

men, a - men, a -

tu in glo - ri - a De - i pa -

men, a - men, a -

**B**

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*p* *f*

ria De - i patris, a - men,

men, a - men,

men, a - men, a -

men, a -

*p cresc.* *f*

a - men, a -

men.

Cum

men. Cum san -

a -

san - cto spi - ri -

cto spi - ri - tu in



men, a - - -

men.

tu in glo-ria De-i pa-tris, a - - - men, a-men, a - - -

glo-ria De-i pa-tris a - - - men a - - -

**D**

men,

Cum san - - -

men, a - - - men,

men, a - - -

a - - - men, a - - -

cto. spi - ri - tu in glo -

a - - -

men, a - men.

ri.a De-i pa - tris. Cum

men, a

men. Cum san

Cum

san cto spi - ri -

cto spi - ri - tu, a

san cto spi - ri -

tu, a

men. Cum san

men.

E

E



tu a - - - - -  
men.  
cto spi - ri - tu, cum san - - - - -  
Cum san - - - - -



men.  
Cum  
cto spi - ri - tu,  
cto spi - ri - tu a - - - - -



Cum san - - - - -  
san - - - - - cto spi - ri -  
Cum san - - - - -

cto spi - ri - tu in glo - ri - tu in glo - ri -

- ri - a. Cum san - cto

men.

cto spi - ri - tu, a - men. spi - ri - tu, Cum san -

Cum san -





*f* *G* *p*

men, a - men, a - men, a - men. Cum san -

men, a - men, a - men, a - men. Cum

men, a - men, a - men.

men, a - men, a - men.

*f* *G* *p*

cto spi - ri - tu in glo -

san cto spi - ri - tu

Cum san cto, cum sancto spi - ri - tu

Cum san cto spi - ri - tu

*f*

in glo - ri - a, in glo - ri - a,

in glo - ri - a, in glo - ri - a,

in glo - ri - a, in glo -

*f*

ri-a De-i pa -  
in glo - ri-a De-i pa -  
in glo - ri-a De-i pa -  
ri - a, in glo - ri-a De-i pa -

H  
tris, a - - - - -  
tris, a - - - - -  
tris, a - - - - -  
tris, a - - - - -

H  
men, a - - - - -  
men, a - - - - -  
men, a - - - - -  
men, a - - - - -

men, a - - - - -  
men, a - - - - -  
men, a - - - - -  
men, a - - - - -

men, a - - - - -  
men, a - - - - -  
men, a - - - - -  
men, a - - - - -

# Nº 9. Credo.

Allegro maestoso.  $\text{♩} = 100$

Pianoforte.

Str. *f* Bls.

CHOR.

Sopran I.  
Cre - do, cre-do in u-num De - um,

Sopran II.  
Cre - do, cre-do in u-num De - um,

Alt.  
Cre - do, cre-do in u-num De - um,

Tenor.  
Cre - do, cre-do in u-num De - um,

Bass.  
Cre - do, cre-do in u-num De - um,

patrem omni-poten - tem, facto-rem coe-li et ter -

patrem omni-poten - tem, facto-rem coe-li et ter -

patrem omni-poten - tem, facto-rem coe-li et ter -

patrem omni-poten - tem, facto-rem coe-li et ter -

patrem omni-poten - tem, facto-rem coe-li et ter -

**A**

rae, fa-ctorem coeli et ter - rae, vi - si - bi - lium o - mni-um, et in -

rae, fa-ctorem coeli et ter - rae, vi - si - bi - lium o - mni-um,

rae, fa-ctorem coeli et ter - rae, vi - si - bi - lium o - mni-um,

rae, fa-ctorem coeli et ter - rae, vi - si - bi - lium o - mni-um,

rae, fa-ctorem coeli et ter - rae, vi - si - bi - lium o - mni-um,

**A**



vi - si - bi - li - um,  
et in - vi - si - bi - li  
et in - vi - si - bi - li - um,  
et in - vi - si - bi - li - um,  
et in - vi - si - bi - li - um.

et in - vi - si - bi - li - um.  
um, et in - vi - si - bi - li - um.  
vi - si - bi - li - um.  
si - bi - li - um.  
si - bi - li - um.

*p*



Cre - do

Cre - do

Cre - do

Cre - do

Cre - do

*cresc.*

*f*

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

B

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum an -

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum an -

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum,

B

an - te,

an - te,

an - te, an - te,

cre - do, cre - do, cre - do, cre - do,

te omnia sae - - - cu - la,  
an - - te omnia sae - - - cu - la,  
an - - te omnia sae - - - cu - la,  
- - te omnia sae - - - cu - la,  
an - - te omnia sae - - - cu - la,

The musical score consists of two systems. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "te omnia sae - - - cu - la,". The piano accompaniment includes a right-hand melody and a left-hand bass line. The second system contains five empty vocal staves and a piano accompaniment, suggesting a continuation of the piece.

**C**

De - um de De - o,  
De - um de De - o,  
De - um de De - o,  
De - um de De - o,  
De - um de De - o,

**C**

lu - men de lu - mi - ne, De - - um ve - rum de De - o  
lu - men de lu - mi - ne, De - - um ve - rum de De - o  
lu - men de lu - mi - ne, De - - um ve - rum de De - o  
lu - men de lu - mi - ne, De - - um  
lu - men de lu - mi - ne, De - - um

ve - ro, ge - nitum non fa - ctum,  
 ve - ro, ge - nitum non fa - ctum,  
 ve - ro, ge - nitum non fa - ctum,  
 ve - rum de Deo ve - ro, ge - nitum non fa - ctum,  
 ve - rum de Deo ve - ro, ge - nitum non fa - ctum,

**D**

ge - nitum non fa - ctum, con - sub -  
 ge - nitum non fa - ctum, con -  
 ge - nitum non fa - ctum, con -  
 ge - nitum non fa - ctum, con - sub - stan - ti - alem  
 ge - nitum non fa - ctum, con - substan - ti - a - lem

**D**



stan - ti - alem pa - tri, per quem o -

sub - stan - ti - alem pa - tri, per quem o -

sub - stan - ti - alem pa - tri, per -

pa - tri, per - quem o -

pa - tri, per quem

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The lyrics are in Latin. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

- quem o

o

The second system of the musical score continues the vocal and piano parts from the first system. The vocal parts continue their respective lines, and the piano accompaniment provides a continuous harmonic and rhythmic foundation. The lyrics are also in Latin.

- mnia fa - - cta sunt.

- mnia fa - - cta sunt.

- mnia fa - - cta sunt.

- mnia fa - - cta sunt.

- mnia fa - - cta sunt.

Cre - do, qui pro - pter nos ho - mi-

Cre - do, qui pro - pter nos ho - mi-

Cre - do, qui pro - pter nos ho - mi-

Cre - do, qui pro - pter nos ho - mi-

Cre - do, qui pro - pter nos ho - mi-

E

nes et propter no - stram sa - lu - tem, qui pro - pter nos

nes. et propter no - stram sa - lu - tem, qui pro - pter nos

nes et propter no - stram sa - lu - tem, qui pro - pter nos

nes et propter no - stram sa - lu - tem, qui pro - pter nos

nes et propter no - stram sa - lu - tem, qui pro - pter nos

E

ho - - mi - nes et propter nostram sa - lu - - tem de - scen - dit de coe -

ho - - mi - nes et propter nostram sa - lu - - tem de - scen - dit de coe -

ho - - mi - nes et propter nostram sa - lu - - tem de - scen - dit de coe -

ho - - mi - nes et propter nostram sa - lu - - tem de - scen - dit de coe -

ho - - mi - nes et propter nostram sa - lu - - tem de - scen - dit de coe -

lis, de-scen - dit, de - scen -

lis, de - scen -

lis, descen -

lis, descen -

- dit de coe - lis, de -

- dit, de - scendit de coe - lis, de -

- dit, de - scendit de coe - lis, de -

- dit, de - scen - dit, de - scendit de coe - lis, de -

- dit, de - scen - dit, de - scendit de coe - lis, de -

scen - dit de coelis, de coelis, de coe - lis,

scen - dit de coelis, de coelis, de coe - lis,

scen - dit de coelis, de coelis, de coe - lis,

scen - dit de coelis, de coelis, de coe - lis,

scen - dit de coelis, de coelis, de coe - lis,

*p*

descen - dit de coe - lis.

de scen - dit de coe - lis.

descen - dit de coe - lis.

de - scen - dit de coe - lis.

de - scen - dit de coe - lis.

*cresc.*

*f*

3

3



## N° 10. Et incarnatus est.

Andante.

Pianoforte.

The musical score is written for piano, flute, oboe, and bassoon. The tempo is marked 'Andante.' and the dynamics are 'Pianoforte.' (p). The key signature has one flat (B-flat). The score is divided into several systems. The piano part is the most prominent, with complex chordal textures and moving lines in both hands. The woodwinds (Flöte, Oboe, Fag.) provide harmonic support and melodic fragments. The vocal part is a solo soprano, with lyrics in Latin: 'Et in - car - na - tus est de spi - ri - tu'.

Flöte.

Oboe.

Fag.

SOLO. Sopran.

Et in - car - na - tus est de spi - ri - tu

**B**

san - - - cto, ex Ma - ri - a vir - gi - ne et ho - mo fa - ctus

est, et ho - mo fa -

- ctus est,

**C**

et ho - mo fa - ctus est, et

ho - - - mo fa -



First system of the musical score. It features a vocal line with a melodic phrase and a piano accompaniment. The vocal line has a trill marked 'tr' and a dynamic marking 'D'. The lyrics 'ctus est.' are written below the vocal line.



Second system of the musical score. The vocal line continues with the lyrics 'Et in - car - na - tus est'. The piano accompaniment includes a 'dim.' (diminuendo) marking. The system ends with a dynamic marking 'D'.



Third system of the musical score. The vocal line has the lyrics 'de spi - ri - tu san - cto'. The piano accompaniment continues with a steady rhythmic pattern.



Fourth system of the musical score. The vocal line has the lyrics 'ex Ma - ri - a vir - gi - ne - et ho - mo fa - ctus est, et ho - mo'. The piano accompaniment features a dynamic marking 'E'.



Fifth system of the musical score. The vocal line has the lyrics 'fa -'. The piano accompaniment includes a trill marked 'tr' and a dynamic marking 'E'.



First system of musical notation. The vocal line (treble clef) contains the lyrics "ctus est," followed by a fermata and then "fa". The piano accompaniment (grand staff) features complex arpeggiated figures in the right hand and a more rhythmic bass line in the left hand.



Second system of musical notation. The vocal line continues with "ctus est," followed by a fermata and then "fa". The piano accompaniment continues with similar arpeggiated textures.



Third system of musical notation. The vocal line includes a trill (tr) before "ctus est," followed by a fermata and then "fa". The piano accompaniment features a forte (f) dynamic marking and continues with arpeggiated figures.



Cadenza. This section is marked with a piano (p) dynamic. It consists of a single system of musical notation for the piano accompaniment, featuring rapid arpeggiated passages in the right hand.



Fourth system of musical notation. This system continues the piano accompaniment with rapid arpeggiated figures in the right hand and a supporting bass line in the left hand.

The first system of musical notation consists of four measures. The top staff is a single melodic line in a treble clef. The bottom staff is a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The music features flowing sixteenth-note passages in the upper voice and more rhythmic, eighth-note patterns in the piano accompaniment.

The second system of musical notation consists of four measures. The top staff continues the melodic line. The bottom staff features more complex piano accompaniment with chords and moving lines in both hands. The tempo and mood appear to be consistent with the first system.

The third system of musical notation consists of four measures. The top staff has a melodic line with some rests. The bottom staff has a piano accompaniment with a more active bass line. The key signature remains one flat.

The fourth system of musical notation consists of four measures. The top staff begins with a trill (tr) and the text "ctus est." below it. The bottom staff has a piano accompaniment. The key signature changes to two flats (B-flat and E-flat). The tempo and mood change to "p" (piano).

The fifth system of musical notation consists of four measures. The top staff has a melodic line. The bottom staff has a piano accompaniment. The key signature changes to three flats (B-flat, E-flat, and A-flat). The tempo and mood change to "calando" (diminuendo).



# Nº 11. Crucifixus.

79

Adagio. (♩)

Sopran. R. *p* Cru - ci

Alt. O

Tenor. H

Bass. C

Pianoforte. *p* Vcl. *sf* Horn. Ob. Br. Cb.

fi - xus, cru - ci - fi - xus, cru - ci - fi - xus e - ti - am

Cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro

Cru - ci - fi - xus e - ti - am pro no - bis,

Cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro

Pos.

e - ti - am pro no - bis, cru - ci - fi - xus

no - bis, cru - ci - fi - xus,

e - ti - am pro no - bis, cru - ci - fi - xus e - ti - am pro

no - bis, cru - ci - fi - xus e - ti - am pro

pro no - bis, cru - ci - fi - xus e - ti - am pro  
 cru - ci - fi - xus, cru - ci - fi - xus  
 no - bis cru - ci - fi - xus, cru - ci - fi - xus  
 no - bis, cru - ci - fi - xus, cruci - fi - xus e - ti - am

no - bis, pro no - bis, sub Pon - ti - o Pi - la - to pas - sus  
 e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - sus  
 e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus  
 pro no - bis sub Pon - ti - o Pi - la - to pas - sus

et se - pul - tus est, cruci - fi - xus e - ti - am sub  
 et se - pul - tus est, cru - ci - fi - xus e - ti - am sub  
 et se - pul - tus est, cru - ci - fi - xus e - ti - am sub  
 et se - pul - tus est, cru - ci - fi - xus e - ti - am sub

più Adagio

*p*

Pon - ti - o Pi - la - to pas - sus et se - pul -

Pon - ti - o Pi - la - to pas - sus et se -

Pon - ti - o Pi - la - to pas - sus et se -

Pon - ti - o Pi - la - to pas - sus et se -

più Adagio

- tus est, pas - sus, pas - sus et se - pul - tus est, pas -

pul - tus est, pas - sus, pas - sus et se - pul - tus est, pas -

pul - tus est, pas - sus et se - pul - tus est, pas -

pul - tus est, pas - sus et se - pul - tus est, pas -

più

- sus et sepul - tus est.

- sus et sepul - tus est.

- sus et sepul - tus est.

- sus et sepul - tus est.

più lento. morendo

lento. morendo

*pp*

## Nº 12. Et resurrexit.

**Allegro moderato.**

**Sopran.** Et re-sur-re -

**Alt.**

**Tenor.**

**Bass.**

**Pianoforte.**

- xit, et re-sur-re - - xit, re-sur-re-xit, re -

Et resurre\_xit, et re-sur-re-xit, et

Et resurre\_xit, et re-sur-re-xit, et

Et resurre\_xit, et resur-re-xit,

- sur-re-xit ter-ti-a di-e se-cun-dum scri -

re-sur-re-xit ter-ti-a di-e se-cun-dum scri -

re-sur-re-xit ter-ti-a di-e se-cun-dum scri -

et re-sur-re-xit ter-ti-a di-e se-cun-dum scri -



[illegible]



13

scen - dit a - scen - dit in coe - lum, se - dit ad  
a - scen - dit in coe - lum,  
a - scen - dit in coe - lum,  
a - scen - dit in coe - lum,

15

dex - te - ram pa - tris, ad  
se - det ad dex - te - ram pa - tris, ad  
se - det ad dex - te - ram pa - tris, ad  
se - det ad dex - te - ram pa - tris, ad

dex - te - ram pa - tris,  
dex - te - ram pa - tris,  
dex - te - ram pa - tris,  
dex - te - ram pa - tris,

19

et i - te - rum ven -  
et i - te -

**B**

21

tu - - - rus est cum glo - ri - a, et i - te -  
rum ven - - tu - - rus est cum glo - ri - a,  
et i - te - rum ven -

23

rum ven - - tu - - rus est cum glo - ri - a, et  
et i - te - rum ven -  
tu - - - rus est cum glo - ri - a, et i - te - rum ven -

The image shows a page from a musical score for J. S. Bach's 'Te Deum'. It features four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom staff is for a keyboard instrument (likely organ or harpsichord). The lyrics are in Latin: 'i - te - rum ven - tu - rus est cum glo - ri - a, tu - - - rus est cum glo - ri - a, et i - te - tu - - - rus est cum glo - ri - a, et i - te - rum ven -'. The music is in G major and 4/4 time. The keyboard part provides a harmonic foundation with chords and moving lines.

et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca -

rum ven - tu - - rus est cum glo - ri - a ju - di -

i - te - rum ven - tu - - rus est cum glo - ri - a

tu - - - - rus est cum glo - ri - a ju - di - ca - re,

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a treble clef and a key signature of one sharp (F#). The bass staff provides a harmonic accompaniment. The music is written in a common time signature (C). The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and accidentals. The piece concludes with a double bar line.

re vi vos et mor tu os, et  
 ca re vi vos et mor tu os, et  
 ju di ca re vi vos et mor tu os, et

31

mor - tu - os, et i - te - rum

mor - tu - os, ven -

mor - tu - os, ven -

mor - tu - os, ven -

*cresc.*

**C**

33

ven - tu - rus est cum glo - ri - a, cu - jus

tu - rus est cum glo - ri - a cu - jus

tu - rus est cum glo - ri - a cu - jus

tu - rus est cum glo - ri - a cu - jus

*tr.*

35

re - gni non e - rit fi - nis, cu - jus

re - gni non e - rit fi - nis, cu - jus

re - gni non e - rit fi - nis, cu - jus

re - gni non e - rit fi - nis, cu - jus

**ff**



37

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Johann Sebastian Bach. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a keyboard accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are in Latin: 're - gni non e - rit fi - nis, cu - jus re - gni non'. The keyboard accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. The overall style is characteristic of Baroque music, with a focus on melodic lines and harmonic support.

39

e - - rit fi - - nis, cu - - - jus  
 e - - rit fi - - nis, non, non e - rit  
 e - - rit fi - - nis, non, non e - rit  
 e - - rit fi - - nis, non, non e - rit

D  
 D

p  
 p  
 p  
 p

re - gni non e - rit fi - nis, cu - jus  
 fi - nis, non e - rit, non e - rit,  
 fi - nis, non e - rit, non e - rit,  
 fi - nis, non e - rit, non e - rit,

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*



43

re - gni non e - rit fi - nis, non e - rit  
 non e - rit fi - nis,  
 non e - rit fi - nis,  
 non e - rit fi - nis,  
 non e - rit fi - nis,

45

fi - nis,  
 non e - rit fi - nis,  
 non e - rit fi - nis,  
 non e - rit fi - nis,  
 non e - rit fi - nis,

47

non e - rit fi - nis, cu - jus  
 non e - rit fi - nis, cu - jus  
 non e - rit fi - nis, cu - jus  
 non e - rit fi - nis, cu - jus

49

re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

nis, non e - - rit fi - - - nis.

nis, non e - - rit fi - - - nis.

nis, non e - - rit fi - - - nis.

nis, non e - - rit fi - - - nis.

*rit.*

*rit.*

*rit.*

*rit.*

*rit.*

### Nº 13. Et in Spiritum sanctum.

*Allegro non troppo.*

Pianoforte.

*mf*

*p*

*f*

12

18

## SOLO. A Tenor.

24

Et in Spi - ritum sanctum,

29

Do - minum, et vi - vi - fi - can - tem,

## Sopran. TUTTI.

Et in

Spi - ri - tum

san - ctum,

Do - mi - num,

et in

Alt. TUTTI.

Et in

Spi - ri - tum

san - ctum,

Do - mi - num,

Tenor. TUTTI.

Et in

Spi - ri - tum

san - ctum,

Do - mi - num,

Do - minum,

Bass. TUTTI.

Et in

Spi - ri - tum

san - ctum,

Do - mi - num,

et in

34

Et in Spi - ri - tum san - ctum, Do - mi - num, et in

13

scen - dit a - scen - dit in coe - lum, se - dit ad  
a - scen - dit in coe - lum,  
a - scen - dit in coe - lum,  
a - scen - dit in coe - lum,

15

dex - te - ram pa - tris, ad  
se - det ad dex - te - ram pa - tris, ad  
se - det ad dex - te - ram pa - tris, ad  
se - det ad dex - te - ram pa - tris, ad

dex - te - ram pa - tris,  
dex - te - ram pa - tris,  
dex - te - ram pa - tris,  
dex - te - ram pa - tris,



19

B

et i - te - rum ven -

et i - te -

21

tu - - - - rus est cum glo - ri - a, et i - te -

rum ven - - - - tu - - - - rus est cum glo - ri - a,

et i - te - rum ven -

23

rum ven - - - - tu - - - - rus est cum glo - ri - a, et

et i - te - rum ven -

tu - - - - rus est cum glo - ri - a, et i - te - rum ven -



25

i - te - rum ven - tu - rus est cum glo - ri - a,  
tu - rus est cum glo - ri - a, et i - te -  
tu - rus est cum glo - ri - a, et  
et i - te - rum ven -

27

et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca -  
rum ven - tu - rus est cum glo - ri - a ju - di -  
i - te - rum ven - tu - rus est cum glo - ri - a  
tu - rus est cum glo - ri - a ju - di - ca - re,

29

- re vi - vos et mor - tu - os, et  
ca - re vi - vos et mor - tu - os, et  
ju - di - ca - re vi - vos et mor - tu - os, et  
ju - di - ca - re vi - vos et mor - tu - os, et

31

mor - tu - os, et i - te - rum

mor - tu - os, ven -

mor - tu - os, ven -

mor - tu - os, ven -

*cresc.*

**C**

33

ven - tu - rus est cum glo - ri - a, cu - jus

tu - rus est cum glo - ri - a cu - jus

tu - rus est cum glo - ri - a cu - jus

tu - rus est cum glo - ri - a cu - jus

*tr.*

35

re - gni non e - rit fi - nis, cu - jus

re - gni non e - rit fi - nis, cu - jus

re - gni non e - rit fi - nis, cu - jus

re - gni non e - rit fi - nis, cu - jus

**ff**

37

re - gni non e - rit fi - nis, cu - jus re - gni non

re - gni non e - rit fi - nis, cu - jus re - gni non

re - gni non e - rit fi - nis, cu - jus re - gni non

re - gni non e - rit fi - nis, cu - jus re - gni non

39

e - rit fi - nis, cu - jus non, non e - rit

e - rit fi - nis, non, non e - rit

e - rit fi - nis, non, non e - rit

e - rit fi - nis, non, non e - rit

re - gni non e - rit fi - nis, cu - jus

fi - nis, non e - rit, non e - rit,

fi - nis, non e - rit, non e - rit,

fi - nis, non e - rit, non e - rit,

re - - gni non e - rit fi - - nis, non e - - rit

non e - - rit fi - - nis,

non e - - rit fi - - nis,

non e - - rit fi - - nis,

43

fi - - nis,

non e - rit fi - - nis,

non e - rit fi - - nis,

non e - rit fi - - nis,

45

non e - rit fi - - nis, cu - - jus

non e - rit fi - - nis, cu - - jus

non e - rit fi - - nis, cu - - jus

non e - rit fi - - nis, cu - - jus

47



re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

nis, non e - - rit fi - - - nis.

nis, non e - - rit fi - - - nis.

nis, non e - - rit fi - - - nis.

nis, non e - - rit fi - - - nis.

*rit.*

*rit.*

*rit.*

*rit.*

*rit.*

### Nº 13. Et in Spiritum sanctum.

*Allegro non troppo.*

Pianoforte.

*mf*

*p*

*f*



12

18

24

SOLO. A Tenor.

Et in Spi - ritum sanctum,

29

Do - minum, et vi - vi - fi - can - tem,

34

Sopran. TUTTI.

Alt. TUTTI.

Tenor. TUTTI.

Bass. TUTTI.

Et in Spi - ri - tum san - ctum, Do - mi - num, et in

Et in Spi - ri - tum san - ctum, Do - mi - num,

Et in Spi - ri - tum san - ctum, Do - mi - num, Do - minum,

Et in Spi - ri - tum san - ctum, Do - mi - num, et in

Do - mi - num vi - vi - fi - can - tem,  
 et vi - vi - fi - can - tem, SOLO.  
 et vi - vi - fi - can - tem, qui ex Pa - tre

Fi - li - o - que, Fi - li - o - que pro - ce - dit,

qui ex Pa - tre Fi - li - o - que pro - ce - dit, TUTTI.  
 qui ex

**B****TUTTI.****TUTTI.**

qui ex Pa - tre Fi - li - o - que

**TUTTI.**

qui ex Pa - tre Fi - li - o - que

Pa - tre Fi - li - o - que

**B**

pro - ce - dit;

pro - ce - dit;

pro - ce - dit;

pro - ce - dit;

**SOLO.**

qui cum Pa - tre

69

et Fi-li-o si-mul ad-o-ra-tur, et con-glori-fi-

74

**C TUTTI.**  
qui cum Pa-tre, cum Pa-tre et fi-li-o  
**TUTTI.**  
qui cum Pa-tre, cum Pa-tre et fi-li-o  
**TUTTI.**  
ca-tur; qui cum Pa-tre, cum Pa-tre et fi-li-o  
**TUTTI.**  
qui cum Pa-tre, cum Pa-tre et fi-li-o

si-mul, si-mul ad-o-ra-tur,  
si-mul, si-mul ad-o-ra-tur,  
si-mul, si-mul ad-o-ra-tur,  
si-mul, si-mul ad-o-ra-tur,



84

SOLO. *qui lo - cu - tus est per pro - phe - tas,* *qui lo -*

TUTTI. *qui lo -*

TUTTI. *qui lo -*

TUTTI. *qui lo - cu -*

90

*cu - tus, qui lo - cu - tus est, qui lo - cu - tus est per pro -*

*cu - tus, qui lo - cu - tus est, qui lo - cu - tus est per pro -*

TUTTI. *qui lo - cu - tus, qui lo - cu - tus est per pro -*

*- tus est per pro - phe - tas, qui lo - cu - tus est per pro -*

96

*phe - tas,*

*phe - tas,*

SOLO. *phe - tas, qui lo - cu - tus est per pro - phe - tas,*

*phe - tas,*



TUTTI.

qui lo - cu - tus est per pro - phe - - - tas,

TUTTI.

qui lo - cu - tus est per pro - phe - - - tas,

TUTTI.

qui lo - cu - tus est per pro - phe - - - tas,

TUTTI.

qui lo - cu - tus est per pro - phe - - - tas,

D

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

# Nº 14. Credo in unam sanctam.

97

*Allegro maestoso.*

Sopran. *C* *H* *O* *R.*  
 Alt.  
 Tenor.  
 Bass.

Cre - do, Cre - do  
 Cre - do, Cre - do  
 Cre - do, Cre - do  
 Cre - do, Cre - do

*Allegro maestoso.*

Pianoforte. *f* *Strech.* *Bl.*

in u - nam san - ctam ca -  
 in u - nam  
 in

tho - li - cam et a - posto - li - cam, et a - po -  
 sae - ctam et a - posto - li - cam, et a - po -  
 u - nam san - ctam catho - li - cam et a - po -  
 in u - nam catho - li - cam et a - po -

tho - li - cam et a - posto - li - cam, et a - po -  
 sae - ctam et a - posto - li - cam, et a - po -  
 u - nam san - ctam catho - li - cam et a - po -  
 in u - nam catho - li - cam et a - po -

10

sto - li - cam ec - cle - siam, con - fi - te - or, con -

sto - li - cam ec - cle - siam, con - fi - te - or, con -

sto - li - cam ec - cle - siam, con - fi - te - or, con -

sto - li - cam ec - cle - siam, con - fi - te - or, con -

fi - te - or u - num ba - ptis -

fi - te - or u - num ba - ptis -

fi - te - or u - num ba - ptis - ma, ba -

fi - te - or u - num ba - ptis - ma, ba -

ma in re - missio - nem pec - ca - to - rum,

ma in remissi - o - nem pec - ca - to - rum, in

ptis - ma re - mis - sio - nem pec - ca - to - rum,

ptis - ma in re - mis - sio - nem pec - ca - to - rum,

*dim.* *p*  
et ex - pe - cto, ex - pe - cto  
re - missio - nem pec - cato - rum,  
*dim.*  
in re - mis - sionem peccato - rum,

*cresc.*  
re - cresc. - sur - re - ctionem,  
*cresc.* *p*  
re - cresc. - sur - re - ctionem, et ex - pe - cto, ex - pe - cto  
*cresc.*  
re - cresc. - sur - re - ctionem,  
*cresc.*  
re - - sur - re - ctionem,

*cresc.* *p*  
re - cresc. - sur - re - ctio - nem mor - tu -  
*cresc.* *p*  
re - - sur - re - ctio - nem mor - tu -  
*cresc.* *p*  
re - - sur - re - ctio - nem mor - tu -  
*cresc.* *p*  
re - - sur - re - ctio - nem mor - tu -



21

**B**

o - rum, mor - tu o - - - -

o - rum, mortu o - - - -

o - rum, mortu o - - - -

o - rum, mortu o - - - -

**B**

rum. Cre - do,

rum. Cre - do,

rum. Cre - do,

rum. Cre - do,

*cresc.* *f*

Cre - do in u - nam

Cre - do

Cre - do

Cre - do

Cre - do

*3*

40

san - ctam ca - tho - li - cam et a - posto - li -  
 in u - nam san - ctam et a - posto - li -  
 in u - nam san - ctam ca - tho - li -  
 in u - nam ca - tho - li -

cam, et a - po - sto - li - cam ec - cle - si - am, con -  
 cam, et a - po - sto - li - cam ec - cle - si - am, con -  
 cam, et a - po - sto - li - cam ec - cle - si - am, con -  
 cam, et a - po - sto - li - cam ec - cle - si - am, con -

fi - te - or, con - fi - te - or u - num ba -  
 fi - te - or, con - fi - te - or u - num ba -  
 fi - te - or, con - fi - te - or u - num ba -  
 fi - te - or, con - fi - te - or u - num ba -

ptis - - ma in re - mis - sio - nem pec - ca - to - -

ptis - - - - - ma in re - mis - sio - nem pec - ca -

ptis - ma, ba - ptis - ma in re - mis - sio - nem pec - ca -

ptis - - - - - ma in re - mis - sio - nem pec - ca -

- - - - - rum, in re - mis -

to - - - - - rum, in re - mis - sio - nem, re - mis -

to - - - - - rum, in re - mis - sio - nem

to - - - - - rum, in re - mis -

sionem pecca - to - - - - - rum, et ex - pe - - - - -

sionem pecca to - - - - - rum, et ex - pe - cto

pec - ca - to - - - - - rum, et ex -

sionem pecca - to - - - - - rum, ex - - - - - pe - - - - -

*tr*

102

cto re - sur - re - ctio - - nem mor - - - tu - - -

re - sur - re - ctio - - nem mor - - - tu - - -

pe - - - cto re - sur - re - ctio - - - nem

cto re - sur - re - ctio - - - - - nem

o - - - - - rum, mor - tu - - o - - rum,  
o - - - - rum, mor - tu - - o - - rum,  
mor - tu - o - - - - rum,  
mor - - - - tu - o - - - - rum,

The image displays a page from a musical score for the piece "Memento Mori" by Franz Liszt. The score is written for voice and piano. The vocal parts are arranged in four staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics "mor-tu - o - rum." are written below the vocal staves. The piano accompaniment is shown in the bottom two staves, with a bass clef and the same key signature. The score includes various musical notations such as notes, rests, and dynamic markings like "pp". The text "Ob." and "Fag." are visible, indicating parts for Oboe and Bassoon. The page is numbered "10" in the top right corner.



## Nº 15. Et vitam venturi saeculi.

**Allegro.**

Sopran. **C H O R.**  
 Alt.  
 Tenor.  
 Bass.

**Allegro.**

Pianoforte.

Et vi - tam ven - tu - ri sae - culi, a - - - - men,

Et vi - tam  
 vi - tam ven - tu - ri sae - culi, a - - - - men, et  
 et vi - tam ven - tu - ri sae - culi, a - - - - men,

Et vi - tam ven - tu - ri  
 ven - tu - ri sae - culi, a - - - - men, et vi - tam  
 vi - tam ven - tu - ri sae - culi, a - - - - men, a - - - - men,  
 a - - - - men, a - - - - men,

19

sae - culi, a - - - - - men, a - - - - - men,  
 ven-tu-ri sae - cu-li, a - - - - - men, a - - - - - men, a - - - - -  
 a - - - - - men, et vi - tam ven-tu-ri  
 et vi - tam ven-tu-ri sae - culi, a - - - - -  
 A

a - men, et  
 sae - culi, et vi - tam  
 a - men,

vi - tam ven - tu - ri sae - cu - li, a - men, a - men, et vi - tam ven - tu - ri sae - cu - li, a - men, et vi - tam a - men, a - men, a - men.

36

et vi - tam ven - tu - ri  
sae - culi, a - - - - - men, a -  
ven - tu - ri sae - cu - li, et vi - tam  
- men, a - men, a - men,

sae - culi, et vi - tam ven - tu - ri sae - culi,  
- - men, a - men, a - men, a - - - - - men,  
ven - tu - ri sae - cu - li, a - - - - - men, a - men,  
et vi - tam ven - tu - ri sae - culi, a - - - - - men,

**B**  
a - men, a - men, a - men, a - men, a - - - - -  
a - - - - - men, a - - - - - men, a - -  
a - men, a - men, a - men, a - men, a - - - - -  
a - - - - - men, a - - - - -

**B**

men, a - - - - -

men, a - - - - -

men, a - - - - -

men, a - - - - -

men, a - - - - -

men, et vi - tam, et vi - tam,

men, a - - - - - men, et vi - tam, et

men, a - - - - - men, a - men, a - men,

men, et vi - tam,

et vi - tam, et vi - tam ven-tu-ri

vi - tam, et vi - tam, ven-tu-ri sae-cu-li a -

a - men, a - men, a - men, a - men,

et vi - tam, et vi - tam, et vi - tam



72

sae - culi, a - - - - - men, a - men,  
 - - men, a - men, a - - - - - men, et  
 et vi - tam  
 ven - tu - ri sae - cu - li, a - - - - - men,

a - men, a - men, et vi - tam ven -  
 vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri  
 ven - tu - ri sae - culi, a - - - - - men, et  
 et vi - tam, ven - tu - ri sae - cu - li, a - men,

**D**  
 tu - ri sae - cu - li, a - - - - - men, a - men,  
 sae - culi, a - - - - - men, a - - - - - men, et  
 vi - tam ven - tu - ri sae - culi, a - - - - - men  
 a - - - - - men, et vi - tam,  
**D**

90

90

a - men, a - men, a - men, a - men,

vi - tam, et vi - tam, et vi - tam ven - tu - ri sae - culi,

a - men, a - men, a - men, a - men,

et vi - tam, et vi - tam, ven - tu - ri sae - culi, et

a - men, a - men, a - men, a - men,

et vi - tam ven - tu - ri sae - culi, et vi - tam ven -

a - men, a - men, a - men, a - men,

vi - tam ven - tu - ri sae - culi, et vi - tam ven - tu - ri, ven -

**E**

amen, a - men, et vi - tam ven -

tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu -

a - men, et vi - tam ven - tu - ri sae - culi,

tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - culi, a - men,

**E**

[illegible]

Largo.

# Nº 16. Sanctus.

111

**CHOR I.**

Sopran. San - ctus, San - ctus, San - ctus

Alt. San - ctus, San - ctus, San - ctus

Teror. San - ctus, San - ctus, San - ctus

Bass. San - ctus, San - ctus, San - ctus

**CHOR II.**

Sopran. San - ctus, San - ctus, San - ctus

Alt. San - ctus, San - ctus, San - ctus

Tenor. San - ctus, San - ctus, San - ctus

Bass. San - ctus, San - ctus, San - ctus

**Pianoforte.**

*ff* *Pos. Hörn.*

*p*

Do - - - mi-nus Deus Sa - baoth,

Do - - - mi-nus Deus Sa - baoth,

*p*

Do - - - mi-nus Deus

*p*

Do - - - mi-nus Deus

*p*

Do - - - mi-nus Deus

*p*

Do - - - mi-nus Deus

*p*

Do - - - mi-nus Deus



*cresc.*

*p* Do - - - - - mi-nus De-us Sa - - baoth, Do-mi-nus De-us

*p* Do - - - - - mi-nus De-us Sa - - baoth, Do-mi-nus De-us

*p* Do - - - - - mi-nus De-us Sa - - baoth, Do-mi-nus De-us

Do - - - - - mi-nus De-us Sa - - baoth, Do-mi-nus De-us

Sa - baoth, Do - - - - - mi-nus, Do-mi-nus De-us

Sa - baoth, Do - - - - - mi-nus, Do-mi-nus De-us

Sa - baoth, Do - - - - - mi-nus, Do-mi-nus De-us

Sa - baoth, Do - - - - - mi-nus, Do-mi-nus De-us

Sa - baoth, Do - - - - - mi-nus, Do-mi-nus De-us

*cresc.*

Sa - baoth, ple - ni sunt coe - li et ter - ra,

Sa - baoth, ple - ni sunt coe - li et ter - ra,

Sa - baoth, ple - ni sunt coe - li et ter - ra,

Sa - baoth, ple - ni sunt coe - li et ter - ra,

Sa - baoth, ple - ni, ple - ni

Sa - baoth, ple - ni, ple - ni

Sa - baoth, ple - ni, ple - ni

Sa - baoth, ple - ni, ple - ni

Sa - baoth, ple - ni, ple - ni

*A*

ple-ni sunt coe-li et ter-ra, sunt coe-li et ter-ra,

sunt coe-li et ter-ra, sunt coe-li et ter-ra,

sunt coe-li et ter-ra, sunt coe-li et ter-ra,

sunt coe-li et ter-ra, sunt coe-li et ter-ra,

glo-ri-a, glo-ri-a tu-a.

glo-ri-a tu-a.

glo-ri-a, glo-ri-a tu-a.

glo-ri-a tu-a.

glo-ri-a, glo-ri-a tu-a.

glo-ri-a tu-a.

glo-ri-a tu-a.

glo-ri-a tu-a.

glo-ri-a tu-a.

Allegro comodo.

## Osanna.

in ex - cel -

O - san - na in ex - cel - sis, o - san -

O - san - na in ex - cel - sis, o - san -

Allegro comodo.

in - ex -

- sis, in ex - cel - sis, o -

- na in ex - cel - sis, o - san - na,

O - san - na in ex - cel - sis, o -

- na in ex - cel - sis, o -

O - san - na in ex - cel - sis, o -

- na in ex - cel - sis, o -

O - san - na in ex - cel - sis, o -

- na in ex - cel - sis, o -

[illegible]



sis, in ex-celsis, o-san-na, o-san-na, o-  
 in ex-cel-sis, o-san-na, o-san-na, o-  
 san-na, o-san-na in ex-cel-sis o-san-na, o-san-na, o-  
 in ex-cel-sis, in ex-cel-sis,  
 O-san-na in ex-celsis, o-san-na, o-san-na, o-san-na,  
 in ex-cel-sis, o-san-na, o-san-na,  
 san-na in ex-cel-sis, in ex-cel-sis,  
 san-na in ex-cel-sis, in ex-cel-sis,  
 san-na, o-san-na, o-sanna in ex-cel-sis,  
 in ex-cel-sis, in ex-cel-sis,  
 o-san-na, o-sanna in ex-cel-sis,  
 o-san-na, o-sanna, o-san-na, o-san-na,  
 sis, in ex-cel-sis, in ex-cel-sis, o-

celsis, o - san - na, o -  
 sis, o - san - na in ex - cel - sis, in ex - cel - sis, in ex -  
 na, o - sanna, o - san - na in ex - cel -  
 in ex - cel - sis,  
 celsis, o - san - na, o - san - na in ex -  
 o - san - na  
 sanna, o - sanna, o - san - na, o - san - na in ex - cel -  
 in ex - cel - sis,  
 sanna, o - san - na, o - san -  
 celsis, o - san - na, o - sanna,  
 sis, o - san - na, o - san - na, o - san - na in ex - cel - sis, o - san - na, o -  
 in ex - cel -  
 celsis, o - san - na, o - san -  
 in ex - cel - sis, o - sanna, o - sanna, o - sanna, o - san - na,  
 sis, o - san - na, o - sanna in ex - cel - sis, o - san - na, o -

V. A. 1867.

na, o - san - na, o - san - na, o - san - na in ex -

o - san - na in ex - ce - sis, o - san -

san - na in ex - cel - sis, o

- sis, o - san - na, o - sanna, o - sanna, o - san -

- na

o - san - na, o - san - na, o - sanna in - ex - cel - sis,

sanna in ex - cel - sis, o -

o - sanna in ex - cel - sis, o - san -

cel - sis, o - sanna, o - sanna in ex -

- na in ex - cel - sis, o - sanna, o - sanna, o - san -

san - na in ex - cel - sis

na in ex - cel - sis, o - san - na in ex -

in ex - cel -

o - sanna in ex - cel - sis, o - sanna, o - san -

san - na in ex - cel - sis, o - sanna, o - san - na, o - san - na, o -



[illegible]



**D**

o - - san - na in ex - cel - sis, in ex - cel -  
 cel - sis, o - san - - na, o - san - na, o - san - na,  
 o - - san - na in ex - cel - sis, o - san - na, o - san - na,  
 san - na in ex - cel - sis, o - - san - - na, o - san - na, o - san - na,  
 o - - san - na in ex - cel - sis, in ex - cel -  
 cel - sis, o - san - - na, o - san - na, o - san - na  
 o - - san - na in ex - cel - sis, o - san - na, o - san - na  
 san - na in ex - cel - sis, o - - san - - na, o - san - na, o - san - na

**D**

sis, o - san - na  
 o - san - na  
 o - san - na  
 o - san - na  
 o - san - na  
 sis, o - - san - na in ex - cel - sis,  
 in ex - cel - sis, o - - san - na in ex - cel - sis,  
 in ex - cel - sis, o - - san - na in ex - cel - sis,  
 in ex - cel - sis, o - - san - na in ex - cel - sis,

V. A. 1867.

in ex-cel - sis, o - san - na in ex-cel - sis, in ex-cel - sis, in ex-cel - sis, in excel - sis, in excel - sis.

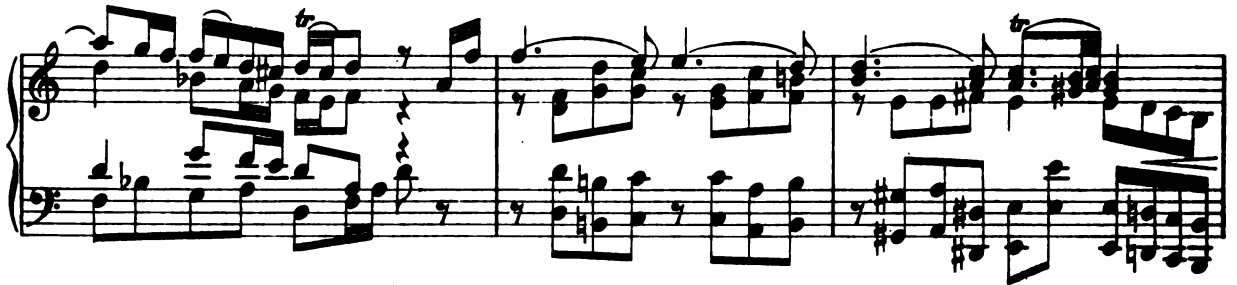
o - san - na in ex - cel - - sis, in excel - sis, in excel - sis.

san - na in ex-cel - sis, in ex-cel - sis, in excel - sis, in excel - sis.

# Nº 17. Benedictus. (Soloquartett.)

Allegro comodo. *70*

Pianoforte.



13 **A Sopran.** *legatissimo*  
 Be - ne - di - ctus qui ve - nit,  
**Mezzo Sopran.**  
**Tenor.** Be - ne - di - ctus qui ve - nit,  
**Bass.**



be - ne - di - ctus qui ve - nit in no - mine do - mi - ni,

be - ne - di - ctus qui ve - nit in no - mine do - mi - ni,

Be - ne - di - ctus qui ve - nit in no - mine do - mi - ni,

Be - ne - di - ctus qui ve - nit in no - mine do - mi - ni,

be - ne - di - ctus qui ve - nit, be - ne -

be - ne - di - ctus qui ve - nit, be - ne - di -

be - ne - di - ctus qui ve - nit, qui

be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui ve - nit, qui

di - ctus qui ve - nit, qui

- ctus qui ve - nit, qui



29

ve - nit, be - ne - di - ctus qui ve - nit, qui ve - nit, qui

30

nit, qui ve - nit, qui ve - nit, qui ve - nit, qui ve - nit

31

nit, qui ve - nit in no - mi - ne, in nit, qui ve - nit in no - mine, in nit, qui ve - nit in no - mine, in nit

36

no - mine do - mi - ni, be - ne - di - ctus, be - ne -

no - mi - ne do - mi - ni, be - ne - di - ctus, be - ne -

no - mi - ne do - mi - ni, be - ne - di - ctus, be - ne -

no - mine do - mi - ni, be - ne - di - ctus, be - ne - di -

39

di - ctus qui - ve - nit in

di - ctus qui - ve - nit in

di - ctus qui - ve - nit in

ctus qui - ve - nit in

42

no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -

no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -

no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -

no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -

46

rit

mi-ne do-mi-ni!

mi-ne do-mi-ni!

mi-ne do-mi-ni!

mi-ne do-mi-ni!

*f*

49

52

*Cp*

Be-ne-dictus qui ve-nit in no-mi-ne do-mini,

*p*

Be-ne-dictus qui ve-nit in no-mi-ne do-mini,

*p*

Be-ne-dictus qui ve-nit, qui ve-nit,

*p*

Be-ne-dictus qui ve-nit

*C*

*p*

*f*

55

be - ne - di - ctus qui ve - nit in no - mi - ne

be - ne - di - ctus qui ve - nit in no - mi - ne

be - ne - di - ctus qui ve - nit in no - mi - ne

be - ne - di - ctus qui

do - mi - ni, qui ve - nit, qui

do - mi - ni, qui ve - nit,

do - mi - ni, qui ve - nit, qui

ve - nit, qui ve -

ve - nit in no - mi - ne do - mi - ni, qui ve - nit, qui

qui ve - nit in no - mi - ne do - mi - ni, qui ve - nit, qui

ve - nit in no - mi - ne do - mi - ni, qui ve - nit, qui ve -

- nit in no - mi - ne do - mi - ni, qui ve - nit, qui

*cresc.*

V. A. 1867.



64

ve - nit,  
ve - nit,  
nit, be - ne - di - ctus qui ve - nit,  
ve - nit,

*fegato*

*p*

67

be - ne - di - ctus qui ve - nit, be - ne -  
be - ne - di - ctus qui ve - nit, be - ne -  
be - ne - di - ctus qui ve - nit, be - ne -  
be - ne - di - ctus qui ve - nit, be - ne -

*D*

70

ctus qui ve - nit in nomi - ne do - mi - ni, be - ne - di - ctus qui  
ctus qui ve - nit in nomi - ne do - mi - ni,  
di - ctus qui venit in nomi - ne do - mi - ni,  
di - ctus qui venit in nomi - ne do - mi - ni,

*f* *p*

74

ve-nit, be-ne-di-ctus, be-ne-di-ctus qui ve-nit, be-ne-di-ctus

77

ne-di-ctus qui ve-nit, qui be-ne-di-ctus qui ve-nit, be-ne-di-ctus qui

80

ve-nit, qui ve-nit, qui ve-nit, qui ve-nit, qui

83

nit, qui ve - nit, qui  
 nit, qui ve - nit, qui  
 qui ve - nit, qui  
 ve - nit,

*cresc.* *p*

**E**

84

ve - nit in no - mi - ne, in no - mine do - mi -  
 ve - nit in no - mine, in no - mine do - mi -  
 ve - nit in no - mine, in no - mine do - mi -  
 in no - mine do - mi -

*cresc.*

85

ni, be - ne - di - ctus, be - ne - di - ctus  
 ni, be - ne - di - ctus, be - ne - di - ctus  
 ni, qui ve - nit, qui ve - nit, qui  
 ni, be - ne - di - ctus, be - ne - di - ctus qui ve -

*kw* *p*

92

qui ve - - nit, qui ve - - nit in

qui ve - - nit in

ve - - nit in

nit in

95

no - mi - ne do - - mi - ni, in no - - mi - ne do - - mi -

no - mi - ne do - - mi - ni, in no - - mi - ne do - - mi -

no - mi - ne do - - mi - ni, in no - - mi - ne do - - mi -

no - mi - ne do - - mi - ni, in no - - mi - ne do - - mi -

98

ni, in no - - mi - ne, in no - - mine do - mi -

ni, in no - - mi - ne, in no - - mine do - mi -

ni, in no - - mi - ne, in no - - mine do - mi -

ni, in no - - mi - ne, in no - - mine do - mi -

*cresc.* *rit.*



*102*

**F**

ni!

ni!

ni!

ni!

**F**

*a tempo*

**CHOR I.**

O - san - na,

O - san - na, o - sanna in ex -

O - san - na,

O - san - na in ex - cel - sis, o -

**CHOR II.**

O - san - na,

O - san - na, o - sanna in ex -

O - san - na,

O - san - na in ex - cel - sis, o -

**V. A. 1867.**

o - - san - na in ex - cel - sis, in ex - cel - sis, o - san - na, o - san - na,  
 celsis, o - san - na in ex - cel - sis, o - san - na, o - san - na,  
 o - - san - na in ex - cel - sis, o - san - na, o - san - na,  
 sanna in ex - cel - sis, o - - san - na, o - san - na, o - san - na,  
 o - - san - na in ex - cel - sis, in ex - cel - sis, o - san - na, o - san - na,  
 celsis, o - san - na in ex - cel - sis, o - san - na, o - san - na,  
 o - - san - na in ex - cel - sis, o - san - na, o - san - na,  
 sanna in ex - cel - sis, o - - san - na, o - san - na, o - san - na,  
 sis, o - san - na  
 o - san - na  
 o - san - na  
 o - san - na  
 sis, o - - san - na in ex - cel - sis,  
 in ex - cel - sis, o - - san - na in ex - cel - sis,  
 in ex - cel - sis, o - - san - na in ex - cel - sis,  
 in ex - cel - sis, o - - san - na in ex - cel - sis,  
 in ex - cel - sis, o - - san - na in ex - cel - sis,

[illegible]

# Nº 18. Agnus Dei.

Andante moderato.

Pianoforte.

The piano introduction begins with a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music starts with a piano (*p*) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

Four vocal staves (Soprano, Alto, Tenor, and Bass) enter with the word "TUTTI." and a piano (*p*) dynamic. The lyrics are "A - gnus De - i qui" for the Soprano and Alto, and "A - gnus" for the Tenor and Bass. The music is in the same key and time signature as the piano introduction.

The piano accompaniment continues with the vocal entries. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes. The left hand provides a steady eighth-note accompaniment.

The vocal staves continue with the lyrics "tol - lis pec - ca - ta mun - di, mi - se - re - re". The piano accompaniment continues with the same complex melody. The dynamics include piano (*p*) and forte (*f*).

The vocal staves continue with the lyrics "De - i qui tol - lis pec - ca - ta mun - di, A - gnus De - i, agnus De - i, A - gnus, agnus De - i,". The piano accompaniment continues with the same complex melody. The dynamics include piano (*p*) and forte (*f*).



no - bis, no - bis, a - gnus De - i qui  
mi -

tol - lis pec - ca - ta, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta  
- se - re - re no - bis, no - bis,

mun - di, mi - se - re - re, qui tol - lis, qui  
bis, mi - se - re - re, a - gnus De - i  
mi - se - re - re  
a - gnus De - i qui tol - lis pec - ca - ta, pec -

tol - - - lis pec - ca - - - ta, pec-ca - - -

mi - se - re - re no - bis, mi - - se - re - re

no - - - bis, no - - - bis, qui tol - lis pec -

ca - - ta mun - di, qui tollis pec-ca-ta, qui tollis pec-ca-ta,

- ta - mun - di, mi - se - re - re

no - - - bis, mi - se - re - re

ca - ta, pec - ca - ta mun - di, mi - se -

qui tol - lis pec - ca - ta, mi - - - se - re -

no - - - bis,

no - - - bis,

re - re no - - - bis,

- re - no - - - bis,

*p*  
a - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta  
*p*  
a - gnus De - i, a - gnus  
*p*  
a - gnus De - i, a - gnus  
*p*  
a - gnus De - i, a -

mun - di, mi - se - re - re no - bis,  
De - i,  
De - i,  
- gnus De - i,  
*p*

**B**  
**SOLO. Sopran. *p***  
do - na no - bis, do - na no - bis  
**B**  
*p*

pa - cem, do - - - na, do - na no - bis pa - - -

*p* TUTTI.  
do - na nobis pa - cem,

*p* TUTTI.  
do - na nobis pa - cem,

*p* TUTTI.  
do - na no - bis pa - cem,

*p* TUTTI.  
do - na no - bis pa - cem,

cem, a - - - - - gnus De - i. qui *cresc.*

*p*  
do - - - na pa - cem, agnus De - i

*p*  
do - - - na pa - cem, agnus De - i

*p*  
do - - - na pa - cem, agnus De - i

*p*  
do - - - na pa - cem, agnus De - i



tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis,

*cresc.* qui tol - lis pec - ca - ta mun - di,

*cresc.* qui tol - lis pec - ca - ta mun - di,

*cresc.* qui tol - lis pec - ca - ta mun - di,

*cresc.* qui tol - lis pec - ca - ta mun - di,

*cresc.* - - - - - *f* *p*

do - - - na no - bis pa - cem, do - na no - bis

*pp* *f* *p*

pa - - - cem, do - na no - bis, do - na no - bis, do - na

no - bis pa - cem, do - na

TUTTI. *p* do - na no - bis, do - na pa - cem.

TUTTI. *p* do - na pa - cem.

TUTTI. *p* pa - - - - - cem.

TUTTI. *p* pa - - - - - cem.

C *tr*

pa - - - - -

*tr*

cem.

TUTTI. *f* A - - -

- gnus De - i, a - - - - gnus De - i qui  
 tol - lis pec - ca - - ta mun - di, pec -  
 qui tol - lis pec - ca - ta mi - se - re - re,  
 A - - - gnus De - i, a - gnus De -  
 A - gnus De i qui  
 ca - - ta mun - di mi - - se - - re - re  
 mi - se - re - re, mi - se - re - re  
 - i mi - se - re - re, mi - se -  
 tol - lis pec - ca - ta, pec - ca - ta mun - di,  
 tr. tr. tr. tr.

no - - - bis, qui tol - - - lis pec-ca - - -

no - bis, mi - - se-re-re no - - bis, mi-se-

re - - - re, qui tol-lis pec-ca-ta, qui tol-lis pec-

qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta,

- ta - mun-di, mi-se-re-re no - - -

re - - - re, mi-se-re-re no - - -

ca - ta, pec-ca - - ta, mi-se-re-re no - - -

pec-ca-ta mun-di, mi-se-re-re no - - -

bis, do - - na no - bis, do - na no-bis

bis, do - - na pa - - cem, do-na

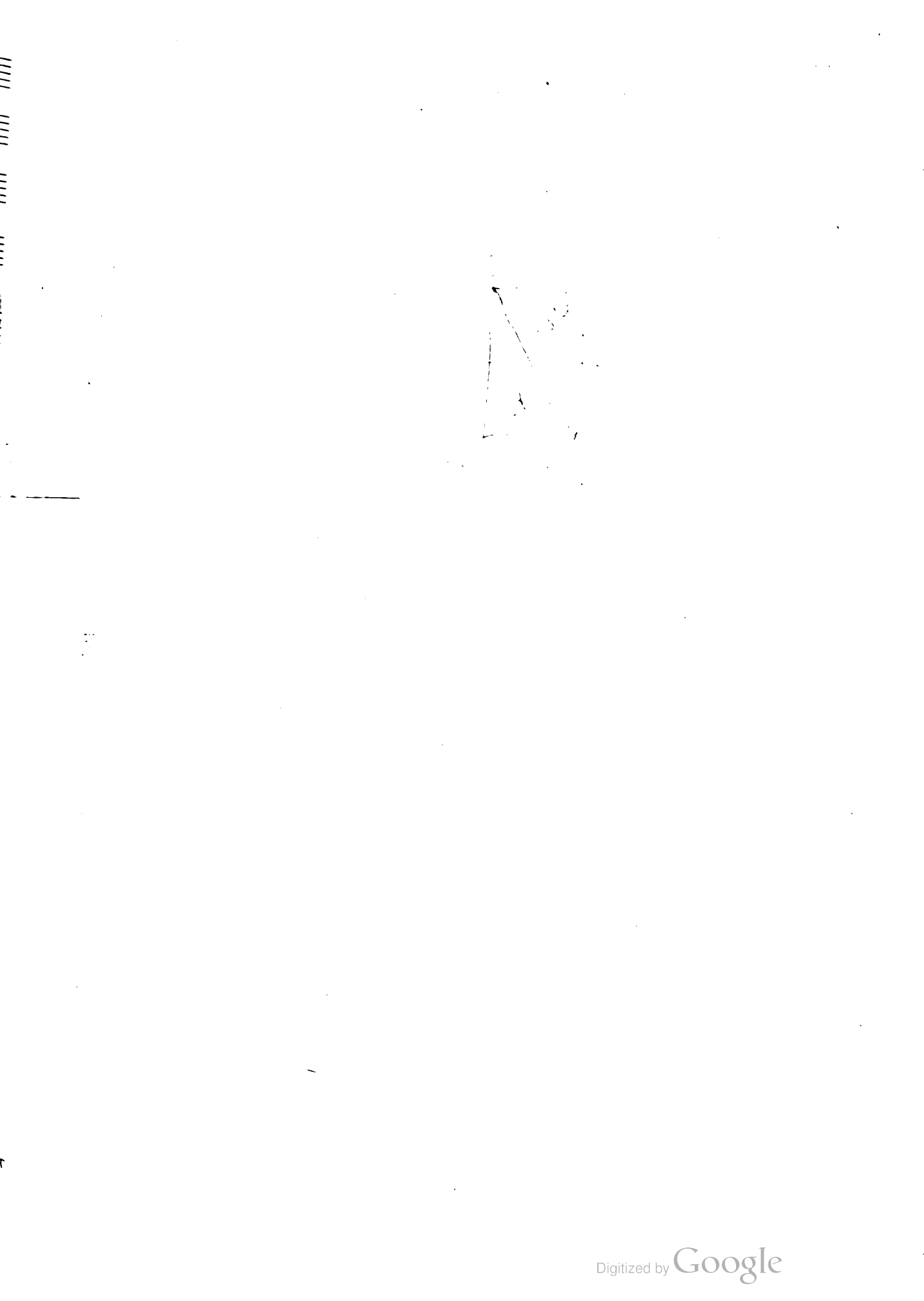
bis, do - - na pa - - cem, do-na

bis, do - - na pa - - cem,

**D** *p*









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